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ABSTRACT

The design of a videotape recording for teaching politeness to learners of English as a Second Language is described. The recording attempts a step-by-step analysis of politeness realization markers and acts, especially face-threatening acts, simultaneously mapped onto the paralinguistic features accompanying them. It contains four bank scenes in which visitors request services of a bank teller, a goal-directed transaction that ultimately fails. Two of the scenes focus on an account withdrawal; two pertain to the closing of an account. In each pair of scenes, one teller handles the situation tactfully and one experiences pragmatic failure. Failure is used to de-emphasize the transaction aspect of the scene and point up the interpersonal aspect. Communication acts and problems are analyzed in captions and narrative voice-over. The intent is to suggest alternatives to behavior that leads to pragmatic failure. A transcription of the video scenes and narrative are appended. (MSE)

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A VIDEO VENTURE INTO PRAGMATICS: CASHING IN ON LANGUAGE

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The production of a video with four units of parallel bank scenes was motivated by our realization that to attain proficiency in the target language, learners need pragmatic awareness and sociolinguistic competence apart from accuracy in lexico-grammar and pronunciation, a point noted in many studies (See Davies, 1987, p. 76, for example). The first level in an analysis of pragmatic behaviour is speech acts which are of primary importance in politeness realization. This forms the focus of our video, 'Cashing in on Language'. While politeness as a universal phenomenon has been established in anthropology and sociology, the realization of politeness remains a controversial issue. First, there is dispute as to whether the principles governing polite behaviour are universal (See Singh et.al. 1988; Chen, 1993 for example). Secondly, the criteria to analyze politeness acts, especially the notion of face, is another unsettled area (See Coupland, Grainger and Coupland, 1988). Thirdly, the cause of learner mistakes as displayed in their interlanguage, for example, the role played by transfer, is another hotly debated area (See Davies, 1987 and Koike, 1989). However, this does not and should not deter the ESL/EFL practitioner from incorporating the teaching of speech acts in the classroom, especially when cross-cultural politeness has been

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found to be an area where pragmatic failure is most likely to occur. The question seems to rest with the pedagogical approach.

Teaching Politeness

Teaching simple politeness formulas or conversational routines may help the beginner level learners to sound fluent, but in the long run, this may result in indiscreet transfer and may do more harm than good to the learner's image as a social being as s/he acquires grammatical and syntactic proficiency (Schmidt and Richards, 1985; Richards and Sukwiwat, 1985). Such failure may arise from 'failure to code or interpret speech acts appropriately or to recognize or assign appropriate illocutionary force to utterances of native speakers' (Richards and Sukwiwat, 1985, p.127). Another possibility is that the interlanguage of the learner hinders full realization of an intended act (Koike, 1989). Explicit analysis contrasting L1 and L2 politeness markers may help (Davies, 1985), but given the complexity and multiplicity of possible encounters, such analysis is most effective when posited in conversational situations. Moreover, one must also bear in mind the fact that 'nuances of English politeness ... are not concentrated in one sub-system of the language' (Richards and Sukwiwat, 1985, p.127). Similarly, Hurley (1992) observes that politeness is realized through different linguistic and paralinguistic resources in different cultures
(p.262-263).

The video we have produced attempts a step by step analysis of both politeness markers as well as acts, (especially face-

threatening acts (FTCs)) that span the whole utterances used by the interlocutors, and that are simultaneously mapped onto the paralinguistic features that accompany them. In our analysis, which is given by the host and captions, the acts are explained in terms of their functions rather than the labels that mark the acts, a kind of metalanguage that may cause unnecessary burden for the learner. Act interpretation and act production are given equal emphasis as we believe that one has to be a good listener and a good speaker in order to achieve optimal communicative competence.

A dilemma in the teaching of politeness behaviour, or pragmatics in general, stems from the ambiguous ideological position of the issue. While transfer from L1 underlies many problems in inter-ethnic communication (See Gumperz and Cook-Gumperz, 1982, for example), the use of the native-speaker as model may invite criticism of cultural imperialism. Quirk (1981, cited in Bentahila and Davies, 1989) suggests the idea of nuclear English, a core of English used in international communication. This issue is somewhat bypassed in our study, as the video contrasts two non-native speakers (NNS), one employing appropriate, the other employing inappropriate pragmatic behaviour.

The complexity of pragmatic behaviour beyond the speech act level has been identified as early as 1981 when Erickson and Shultz listed under their label of 'contextualization cues' factors such as postural and proxemic configurations, voice,

tone, pitch and related features of prosody; linguistic code, style and topic; gaze direction and facial expression; the number of speakers and hearers (Erickson and Schultz, 1981, p.149).

While pragmatics has come to the attention of ESL/EFL practitioners for more than a decade, most materials available only address the factors individually and sporadically, and treat speech acts primarily in terms of their locutionary and illocutionary forces, overlooking the relationship between speech acts and other factors in pragmatic behaviour. Two recent studies in the field of pragmatics (D.S. Hurley, 1992; J.K. Hall 1993) have raised concerns for systematic treatment of pragmatic competence. D.S. Hurley points out that pragmatics, prosody and non-verbal communication, three areas dealt with in our video 'Cashing in on Language', are much neglected in ESL. She is preoccupied with 'how meaning is encoded into - or decoded from - a sign or set of signs by referring in some way to the context of a given information' (Hurley, 1992, p. 260). Two kinds of pragmatic difficulties for the learner have been identified - those with sociopragmatic norms and those with pragmalinguistic features, the former being 'conventions governing interactions, including registers and topics appropriate under different circumstances' (p. 261), and the latter referring to 'linguistic resources which a given language provides for conveying particular illocutions' (Leech, 1983 quoted in Hurly, 1992, p. 260).

Similarly, J. K. Hall (1993) calls for contextualized

teaching of oral practice, requiring learners to summon their 'sociocultural knowledge' in competent performance as demanded by the situation. She traces the downgrading of oral language in the ESL curriculum to the ideological privileging of CALP (cognitive academic language proficiency) over BICS (basic interpersonal communicative skills) (p. 155-6).

The multiplicity of factors engrossed in language use in situations is summarized diagrammatically by Hall (1993) based on Hymes' 1974 model of aspects of context in speech events and is reproduced below:

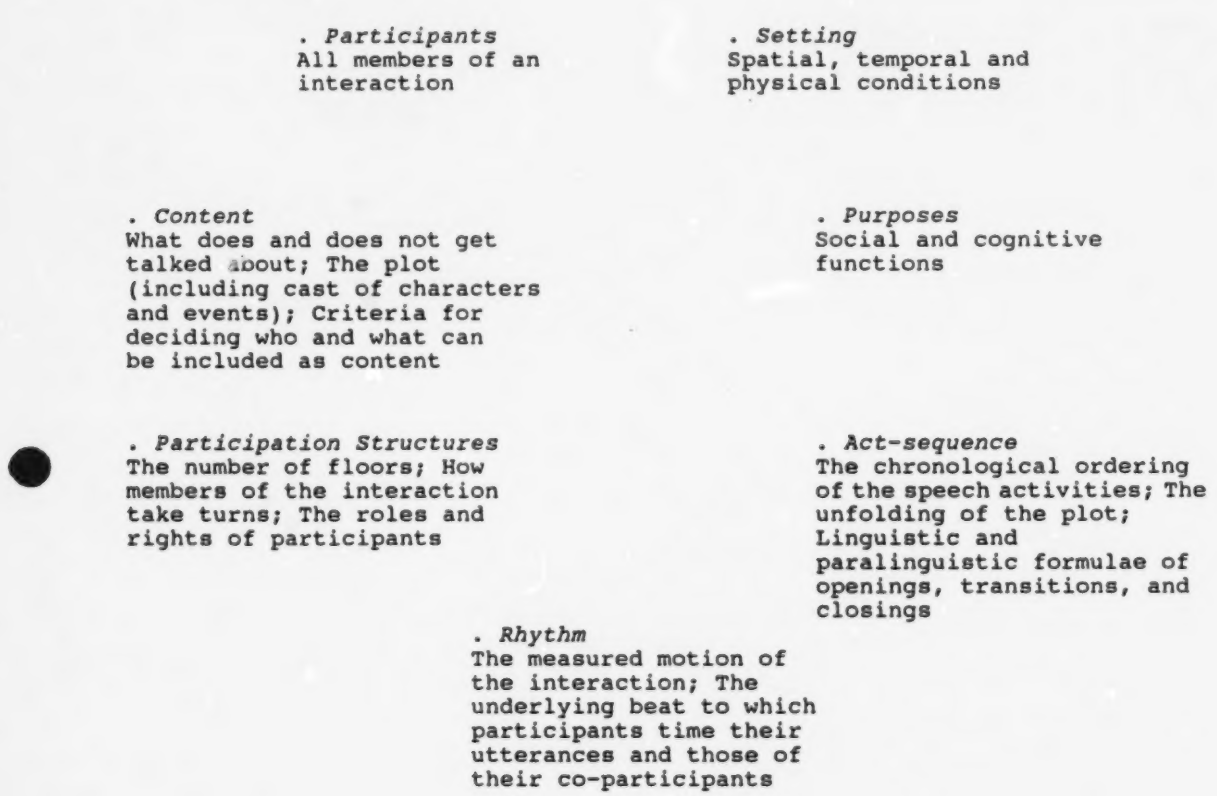
. Participants
All members of an interaction
. Setting
Spatial, temporal and physical conditions
. Content
What does and does not get talked about; The plot (including cast of characters and events); Criteria for deciding who and what can be included as content
. Purposes
Social and cognitive functions
. Participation Structures
The number of floors; How members of the interaction take turns; The roles and rights of participants
. Act-sequence
The chronological ordering of the speech activities; The unfolding of the plot; Linguistic and paralinguistic formulae of openings, transitions, and closings
. Rhythm
The measured motion of the interaction; The underlying beat to which participants time their utterances and those of their co-participants

Figure 1: Interactive resources of oral practices

(Hall, 1993, p.152)

Pragmatic Aspects Taught in the Video

The context of our video is a well-defined and familiar situation in the learners' schema - a bank scene in which some visitors or expatriates request some service (See Appendix I for scripts). The speech event is a transaction, hence goal-directed, which ultimately fails. The pedagogical objective of the video is better realized through unsuccessful transactions because the emphasis is not on the transactional aspect of the language, nor the propositional content, but rather on the interpersonal aspect - customer relations.

The sequence, or generic staging, is also familiar as it is rather ritualized, consisting of the following moves - an opening in the form of a greeting, an explanation of need and a request for service on the part of the client, an offer or attempt to offer service, a complication which finally leads to a failure of transaction and a close. While the moves are dictated by the schema and business routine, the acts are formulated and negotiated between the interlocutors. In fact, some of the actors deviated from the original script and used their own words and hence introduced their own acts or modified the acts, but the effect is more realistic.

In terms of participation structures, the focus here is not on turn taking behaviour, but rather on the length of turns. The client in Scene Four, 'There Is Nothing I Can Do', holds the floor for obviously longer time and speaks with hesitation and stutters. In terms of speech act, he is turning a request for

service into a plea. The slow rhythm used by the less polite teller in Scene One, 'It Was Worth It After all' is indicative of her impatience with the client and, mapped onto her verbal behaviour, it amounts to an accusation.

In terms of purpose, i.e. social and cognitive functions, again there is rich data in the video. While the clients obviously desire service and would like the complication solved, they also display behaviour that indicate their satisfaction or otherwise with the manner of the tellers. On the other hand, while the tellers' job is to provide service, there is another dimension which would be manifested in their politeness strategies - to avoid trouble, which can be interpreted in both senses of the word 'trouble': taking the trouble to adopt a positive attitude towards work, or avoid trouble as complication. The co-operative principle has to be activated in order to ensure success in transaction, and failing that, smooth customer relations. This means a collaborative floor has to be established through co-operation on both sides, and this is realized both linguistically and paralinguistically.

Two parallel versions of the same scene are produced, one showing a teller who handles the situation tactfully and the other showing a teller who displays various symptoms of pragmatic failure on both the pragmalinguistic and sociocultural levels. This makes the objective of the video very clear to the learners - that despite similar lexis and grammar in the two tellers' utterances, slight variations in pragmalinguistic and

paralinguistic features would produce very different effects, and over the course of a very brief transaction, the effects become cumulative.

There are also areas addressed in the video not readily manifest in Figure 1 above. They include prosody and non-verbal behaviour which are focuses of the video. The effects of sentence stress and intonation and non-verbal behaviour showing desperation, interest and disinterest are all brought up for analysis.

An area which is not made explicit but which runs as a theme throughout the four scenes is the issue of politeness and culture. It is hypothesized that politeness and efficiency could be inversely proportional in a post-industrial society like Hong Kong (See Habermas' discussion on industrial capitalism, cited in Singh et. al. 1988). While politeness formulas in traditional Chinese culture, e.g. deference, are no longer widely observed, there are signs that another *Asian formula* is gaining acceptance, i.e. being polite to friends, but being impolite to strangers. Brown and Levinson (1987) believe that when efficiency becomes the overriding factor, then the strategy of 'no redress' dominates, which means that the politeness component is 'bald on record'. The politeness strategies, or the lack of such, displayed by the less polite teller in the video, is common in Hong Kong. Hence, an underlying objective of the video is to suggest alternatives to such behaviour. Perhaps apart from Grice's basic principles, one has also to add the Principle of

Charity (Davidson, 1974 cited in Singh et. al. 1988) and the Principle of Humanity (Grandy, 1973, cited in Singh et. al. 1988).

There are also areas which could be explored through this video, but which we have not yet built into the programme. These include power differential, cross-gender communication, interethnic communication and accents (The tellers are local Chinese, but one was educated overseas; the clients are a Canadian, an Australian, an Indian and an English).

The present writers share the conviction of Hurley (1992) and Hall (1993) that oral language proficiency is determined by a multitude of inter-related skills which cannot be made readily accessible to learners via either the printed mode or the audial mode. This is partly due to the fact that oral communication is a continuous sociocultural process in which meaning is constantly negotiated and contested. This in turn involves 'reflexivity', an interplay of expectation and action (Mehan and Wood, 1975, cited in Erickson and Shultz, 1981, p. 151).

Thus, instead of teaching individual aspects in isolation and in separate utterances, we believe that all aspects should be made clear to the learners using the powerful medium of the video. Learners can be sensitized to the interaction of the interlocutors and the interplay of speech acts through operational devices like stopping the tape at critical junctures and asking the learners to predict the next move, or comparing

features like speech rate and tone with those the preceding stretch of utterances, highlighting what Erickson and Shultz (1981) label 'contrastive relevance'(p. 150). Indeed, learners need systematic guidance in order to rediscover their lost innate ability as ethnographers (Hymes, 1992, cited in Hall, 1993, p.160). This can be done by training them to observe and analyze participation in cultural practices, of which conversation is an important aspect.

Oral Language Pedagogy

Hall (1993) raises four concerns in oral language pedagogy which are shared and partially addressed in our study. The first concern is partly technical - how can oral language be 'captured' and brought into the classroom for study. Our answer to this is using videos with realistic, or near-authentic, scenes. We have taken this up to the extent of producing our own video to map the local sociocultural setting. The second concern entails teaching methodology - which approaches, methods and techniques are conducive to thoughtful and critical analysis of oral practices in the classroom. We address this concern by building into the video a host part which serves to enhance awareness of critical features in the video. And not being satisfied with just that, we are in the process of turning the video interactive, using the technology available in the City Polytechnic of Hong Kong. The techniques to do so are outlined in Appendix II. The third concern is pedagogical - how such study contributes to the development of linguistic and sociocultural competence. This question can only be answered after actual use of the video in

the classroom or the self-access centre, and we shall report our findings on a separate occasion. The final concern is purely theoretical - based on findings above, how a theory in second/foreign language acquisition might be generated with regard to the sociocultural dimension of oral language. This is a little beyond the scope of our inquiry, but hopefully, the findings related to the third concern will help shed light on this.

Justification for Video Production

The video is selected for the teaching of pragmatic skills, in this instance, because it is ' a medium of potentially great depth for the second language learner (Pierson, 1989). Three channels interact to produce a combined assault on the learner's senses - the voices of the interlocutors, especially the prosodic features, and background noise; the graphics and captions that serve to provide pedagogical and further visual input; and the picture that displays visual cues that aid comprehension better than words alone, e.g. the paralinguistic features. Pierson (1989) provides a list of interesting non-verbal information as follows:

1. General visible physical context;
2. Gestures and self-manipulation of the hands;
3. Torso shifts and head movements;
4. Lip movements;
5. Gazes while talking or listening;
6. Smiles or frowns;

7. Gait;

8. Colour, size, and age.

An additional aspect is that the sociocultural context is more readily accessible via video, a point noted by Riley, (1981). To elicit active and positive responses from the learners, we have incorporated much of the teaching and explanation into the video and are turning it interactive so that learners are able to use it on their own. Learner access to video playback enables them to learn at their own pace and make their own choices about how they will study (Allan, 1985, p.93).

Our conviction of the video being a powerful medium does not rule out the use of other media, methods or approaches. Indeed, role plays, especially recorded role plays, written exercises, appropriateness judgement exercises (similar to grammaticality judgement), to mention only some, are resources that we can utilize and can actually build into the video programme. The sound track can also be isolated for listening comprehension before or after viewing. Such devices are now commonplace in commercially available packages and there is no reason why we cannot do the same with a 'home-produced' video.

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BANK VIDEO: CASHING IN ON LANGUAGE

INTRODUCTION

Visual	***Audio***
Introduction	(Voice Over to stress the importance of correct English speaking):
Street scenes, people doing their things, bank scenes, etc.	Verbal communication is very important in everyday life. Each of us makes hundreds of decisions everyday as a result of interaction with others through verbal communication. What we say and how we say it can produce very different results even when the choice of words or way of way of speaking vary only slightly.
Host talks to camera in studio.	Hi, I'm XXXXXX, let's explore how we can communicate more effectively by choosing the right words to express what we truly mean.
Clips of bank scenes. (DVE box at corner)	You are about to see 4 scenes which take place in a bank. Each scene has two different versions: a and b. You will notice how very differently they end.
Host with cut aways of Helen and Addy (name supers under)	First, I'd like to introduce you to Helen and Addy. Helen is an HD graduate from a College of Commercial Studies, now working as a teller. This is the second week of her work. Addy graduated several years ago from an overseas University and has been working in the bank for 2 years. She enjoys her job of dealing with customers.
Host	What we will do is look at four different successful and unsuccessful communication scenes and see how we can avoid the breakdown of communication.
Listing the Titles of four different Scenarios	[***Scenario 1: It was worth it after all*** ***Scenario 2: Can I see your manager***

Scenario 3: Give me back my passbook
Scenario 4: There's nothing I can do]

Scenario 1: It was worth it after all

Host to camera.	Host: In this scene we will focus on certain aspects of customer relations, like choice of words, the speed of specking and use of stress. There are other aspects we could deal with, like body language and intonation but we will deal with them later.
Title on screen	***[Choice of Words]***
Host to camera	Host: The words we use are certainly very important in determining whether we are polite or not. Even very slight differences in words can make a great deal of difference in meaning, as we shall see in the following scenario.
DVE out Video A	(Video A - Helen vs Dianne): *1 T: Good morning.* *2 C: Good morning. I'd like to update my passbook, please.* *3 T: Alright. Oh! Ma'am, are you aware you could have updated your passbook yourself? There's a "passbook update machine" over there. That way, you wouldn't have had to queue up for half an hour.* *4 C: Oh really? I didn't realize that. Well, can you tell me how to operate the machine?* *5 T: alright. Let me show you. You open your passbook to the last printed entry, and simply insert it into the machine; then it will update your passbook and transaction records.* *6 C: Okay. I'll give it a try and see how it works.* *7 T: Oh, wait a minute, please. Your passbook*

is the old kind. It hasn't got the magnetic strip at the back so the machine wouldn't be able to read it.
8 C: So, I guess the queuing was worth it after all!
9 T: I think I'll give you a new one.
10 C: Okay.

Host to camera

Host:
You have seen Addy deal with a customer who has become a little impatient waiting in a queue. Let's see how Helen deals with the same situation.

DVE out Video B

Video B - Helen with Diann

1 T: Yes.
2 C: Yes, I'd like to update my passbook, please.
3 T: There's a machine over there. Why don't you do it yourself? You didn't have to line up.
4 C: You're kidding - you mean I waited in line for half an hour, and now you tell me this? Well, how do you operate the machine?
5 T: Open your passbook to the last page, and just put it into the machine. The machine will do it for you.
C: Okay, I'll give it a try and see how it works.
7 T: Oh! come back. Your passbook is old-style. It hasn't got the magnetic strap at the back. So it cannot be used with the machine.
8 C: So, you see I didn't wait in line all that time for nothing, did I?

Host to camera.

Host:
We have seen how Addy and Helen used different approaches and achieved different results.

Superimpose "Politeness" over Host.

Let's look first at the issue of ***politeness***. There are different ways to get a message across. You can be polite or you can be rude. Sometimes, you can be rude without even

knowing it. Now let's watch two clips from the previous bank scenes and ask yourself which one is more polite and why.

DVE out Video clip

(Clip from Video A: Addy with Diann:)

[*Are you aware you could have updated your passbook yourself? There's a "passbook update machine" over there. That way, you wouldn't have had to queue up for half an hour. (A3)]*

DVE out Video clip

(Clip from Video B: Helen with Diann)

[*There's a machine over there. Why don't you do it yourself? You didn't have to line up.*(B3)]

Host

Host:
Well, which one was more polite?

Let's compare the two tellers, Addy and Helen, in more detail and see what makes the difference.

First, notice the choice of words of the two tellers:

Show text on screen with corresponding audio in background.

[Addy (A3)
Are you aware you could have updated your passbook yourself? There's a "passbook update machine" over there.]

[Helen (B3)
There's a machine over there. Why don't you do it yourself?]

Host's Voice Over:
Here's another example:

[Addy (A3)
That way, you wouldn't have had to queue up for half an hour.

Helen (B3)

4

	You didn't have to line up]
Host to camera	Host: So the differences are in the choice of words You see, Addy, begins with a polite question but Helen points impatiently. Now, let's look at them again:
DVE out Video clip	Video clip - Addy: *"Are you aware you could have updated your passbook yourself ?"*
DVE out video clip	Video clip - Helen: *"Why don't you do it yourself?"* Video clip - Addy: *"There's a passbook update machine over there.* Video clip - Helen: "*There's a machine over there."*
Host to Camera.	Host: Addy explains the reason whereas Helen gives the impression of accusing someone:
DVE out video clip	Video clip - Addy: "*That way, you wouldn't have had to queue up for half an hour"* Video clip - Helen: "*You didn't have to line up."*
Host to camera	Host: The unspoken language of Helen makes the customer feel insecure and idiotic.
Cut away clip: "There's a machine over there".	What is the inference when she says, (Video clip): "*There's a machine over there"?*
Superimpose of "**Can't you**	The customer really feels "***Can't you see***

see there's a machine over there?"	***there's a machine over there"?***
	Now what is the inference of (Video clip): ["*Why don't you do it yourself"?]*
Superimpose of "***Why are you bothering me?"***	Helen sounds as if she's really saying: "***Why are you bothering me"?***
	Let's look at another example of how Helen makes the customer feel. If you were the customer, how would you feel when she says:
Insert of Video clip	(Video clip - Addy): [" *You didn't have to line up."*]
Superimpose of: ***How silly of you to line up!*** over Host.	She's really suggesting, "***How silly of you to line up."***
	Now look at what happens to the customer. How does she react to the use different choice of word?
DVE out clip - Dianne A	Clip - Diann with Addy: " *Well, can you tell me how to operate the machine?"*
Host to camera	Host: Her response to teller, Addy, is a simple recognition of the problem
	But how does she react to Helen?
DVE out clip - Dianne B	Clip - Dianne with Helen "*You mean I waited in line for half an hour, and now you tell me this? Well, how do you operate the machine?"*
Superimpose of "Instead of doing your job. You're calling me stupid."	Host: The reaction to teller Helen is one of anger. The inference is "***Instead of doing your job. You're calling me stupid.'***
	We'll play the part of the two dialogues once more. Let's listen carefully to what they say:

DVE out corresponding Video clip in Freeze Frame.

Clip- Addy with Diann:
[*Alright. Oh! Ma'am, are you aware you could have updated your passbook yourself? There's a passbook update machine over there. That way, you wouldn't have had to queue up for half an hour.(A3)]*

Clip - Helen with Diann:
[There's a machine over there. Why don't you do it yourself? You didn't have to line up. (B3)]

Clip - Diann A:
[Oh really? I didn't realize that. Well, can you tell me how to operate the machine? (A4)]

Clip - Diann B:
[You're kidding - you mean I waited in line for half an hour, and now you tell me this? Well, how do you operate the machine? (B4)]

Superimpose of **[What is the different?]** on freezed video frame.

[What is the different?]

Host to camera.

Host:
The difference lies in the way the two tellers speak. Because Addy begins with polite question, the customer simply accepts the situation and wants to move on.

Superimpose of "***Ok, let's get on with the transaction, but I am annoyed.***" on screen.

And what is the customer's reaction to Helen? She's reacting impatiently, meaning "***OK, let's get on with the transaction, but I am annoyed.***"

<u>Speed of Speaking</u>

Title on screen

[***Speed of Speaking***]

Host to camera

Host:

You may think that in speaking, if we speak distinctly, we will appear to be polite, but in fact, the speed of speaking can show our attitude towards the other person, which is a message on its own.

Now, let's see how the two tellers create different results through the language they use.

Show A5 and B5 audio text on screen.

Can you point out what makes the difference?

Video clip Text - Addy (A5):
[***Let me show you. You open your passbook to the last printed entry, and simply insert it into the machine; then it will update your passbook and transaction records.]***

Video clip Text - Helen (B5)
[Open your passbook to the last page, and just put it into the machine. The machine will do it for you.]

Host Voice over.

Host Voice Over:
There are two major differences:
One difference is in the use of words which you can see quite easily.
Usually, it is the longer version which is more polite.

Host to camera.

Host:
But now listen to the dialogue again and notice the difference the speed of speaking makes:

Freeze frame of Addy's clip. with **Addy** supers under. on one corner

and

Addy:
"Let me show you. You open your passbook to the last printed entry, and simply insert it into the machine; then it will update your passbook and transaction records".

Freeze frame of Helen's clip. with **Helen** supers under.

Helen:
"Open your passbook to the last page, and just put it into the machine. The machine will do it for you."

Host's voice over underneath Addy and Helens' freeze frames.	Host voice over: In the first version, Addy wants to give a clear explanation so she slows down a little, but does not speak too slowly. In the second version, Helen speaks so slowly that she sounds impatient. Would you agree she sounds a bit like a teacher talking to a small child?
Back to Host to camera.	Host: The slow speech makes her sound condescending; in other words, she's talking down to the customer.

Stress

Title on screen.	[Stress]
	Host: Apart from the speed of speaking, the way we stress different words in a sentence also produces very obvious differences in meaning, even though the words may be the same.
	Let's see what happens next.
DVE out video clips	Video clip - Helen (B7) "*Oh! come back. Your passbook is old-style. It hasn't got the magnetic strap at the back. So it cannot be used with the machine.*"
	Video clip - Addy (A7) "*Oh, wait a minute, please. Your passbook is the old kind. It hasn't got the magnetic strip at the back so the machine wouldn't be able to read it.*"
Host to camera	Host: You noticed the difference immediately, didn't you?

	When Helen says, 'come back' she is really shouting at the working; she sounds like she's ordering the customer around. You wouldn't like to be given a command like that, would you?
Superimpose of text on screen with corresponding audio in background.	Video clip text - Helen (B7): [***Oh! come back. Your passbook is old-style. It hasn't got the magnetic strap at the back. So it cannot be used with the machine.***]
Voice over.	Host voice over: But there are more problems involved here than just the expressions used. Listen to the way the two tellers stress the words in the sentences:
Freeze frame of clip with audio in background.	Video clip - Addy (B7) *"Oh! come back. Your passbook is old-style. It hasn't got the magnetic strap at the back. so it cannot be used with the machine."*
Voice over.	Host voice over: Here are the words stressed by Helen:
Text on screen with key words hi-lighted and corresponding audio in background.	Text: [***Oh! come back. Your passbook is old-style. It hasn't got the magnetic strap at the back. So it cannot be used with the machine.***]
Host to camera.	Host: By stressing the last word in every section very strongly the teller appears to be rude and is almost shouting at the customer. Also, she gives the impression of accusing the customer of doing the wrong thing. Can you hear the accusation?
DVE out video clip:	Video clip - Helen (B7):

[*Oh! come back. Your passbook is old-style. It hasn't got the magnetic strap at the back. So it cannot be used with the machine.*]

Host to camera.

Host:
Now let's focus on Addy, we'll focus on only one
sentence. Which word is empasized?

Text on screen with voice over of Host.

Helen:
[***Your passbook is the old kind***.]

Host voice over:
And now over to Helen again.

Addy:
[***Your passbook is old-style***]

Host voice over:
Which word is empasized?

Hi-liting underline on above text.

Addy:
[***Your passbook is the old kind***]

Helen:
[***Your passbook is old-style***]

Host to camera with superimpose of key words over.

Host:
By emphasizing the word ***'Style'*** Helen is accusing the customer of being ***'behind the times.'*** She isn't even aware of commonly known or obvious changes introduced by the bank.

On the other hand, by emphasizing the ***'old'*** Addy gives the impression that she is addressing the fact that the passbook is out of date. She is not attacking the person.

CONCLUSION

Host to camera.

Host:
In terms of customer relations the most

	important aspect is how the customer feels when she leaves the bank. Let's see how the customer reacts to the two tellers at the end of the transaction.
DVE out video clip.	Video clip - Addy (A8) *"So, I guess the queuing was worth it after all."* Video clip - Helen (B8) *"So you see, I didn't wait in line all that time for nothing, did I?*
Host to camera.	Host: With Addy, the customer is relieved to hear that the time spent in queuing wasn't wasted. Here's what she said:
Video text on screen	Video clip text - Addy: [***So, I guess the queuing was worth it after all.***]
Voice over.	Host Voce over: But with Helen, the customer fights back. The underlying message is that she doesn't want to be considered stupid.
Video text on screen	Video clip text - Helen: [***So you see, I didn't wait in line all that time for nothing, did I?***]
Host to camera.	Host: So in this unit we have looked at three important features in conversation which affect the overall meaning but also the relationships between speakers.
Superimpose of key words over Host.	First we looked at ***polite and impolite*** language which lead to desirable or undesirable reactions; secondly, ***the speed of speaking***; and finally, we looked at ***wrong sentence stress.***

CAN I SEE YOUR MANAGER?

Host

In this unit we'll take a further look at the choice of words and sentence stress. You will now see the same tellers serving a different customer and see how the interaction results in varied customer relations.

Play Video B complete

1 1.	T:	Good morning.
2.	C:	Good morning. I'd like to withdraw three thousand dollars, please.
3.	T:	Have you filled in a withdrawal form?
4.	C:	Well, I was under the impression that you'd fill it in for me.
5.	T:	Alright, Oh, sorry Ma'am, yours is a foreign currency savings account.
6.	C:	Well, I thought you dealt in foreign currency here too.
7.	T:	No, I'm afraid not, it's on the second floor. You can take the lift to the Foreign Exchange Department upstairs.
8.	C:	But I want my money in Hong Kong dollars.
9.	T:	Sorry, you still have to go to the Foreign Exchange Department.
10.	C:	Oh, but I've queued here for so long already. Can I see your manager, please?
11.	T:	Alright, just a moment, please.

Play Video A complete

1 1.	C:	I'd like to withdraw three thousand dollars, please.
2.	T:	Where it is your withdrawal form?
3.	C:	I thought you were going to fill it in for me.
4.	T:	Alright. Oh, no, this is a foreign currency savings account.
5.	C:	But, surely you deal with foreign currency here too.
6.	T:	Why didn't you say so first? The Foreign Exchange Department is upstairs.
7.	C:	But I want my money in Hong Kong dollars.

8. T: No, you must go to the Foreign Exchange Department.
9. C: Look lady, I've queued up here for half an hour already. Can't you help me?
10. T: What can I do?
11. C: Well, then can I see your manager, please?
12. T: Then you wait.
13. C: OK, I'll wait.

Host

We'll look first at the difference that the choice of words makes. Listen to this section.

VIDEO A

Alright. Oh, no, this is a foreign currency savings account.(A4)

VIDEO B

Alright, Oh, sorry Ma'am, yours is a foreign currency savings account. (B5)

Host

Well, which one would you say was more polite? Helen or Addy? Of course, you'll agree that Addy was more polite.

But can you pinpoint which words make them appear polite or impolite?

[on screen - flash left to right]

text only (sound?)

Alright. Oh, no, this is a foreign currency savings account. (A4)

Alright, Oh, sorry Ma'am, yours is a foreign currency savings account. (B5)

Let's take a closer look at the difference in words.

Alright. Oh, no, this is a foreign currency savings account. (A4)

Alright, Oh, sorry Ma'am, yours is a foreign currency savings

account. (B5)

If you were the customer, how would you react to "Oh, no, this is a foreign currency savings account"?

Once you hear "Oh, no" don't you anticipate bad news? Your body tenses up because it expects bad news.

Helen really just wants to show her surprise but in reality it comes across as an accusation. The customer is made to feel that she has made a terrible mistake by going to the wrong counter. This feeling is reinforced by Helen's high tone. Listen for that.

Let's compare Helen with Addy.

Video B

Alright, Oh, sorry Ma'am, yours is a foreign currency savings account. (B5)

Host

Addy appears more polite as she says

Text B

Alright, Oh, sorry Ma'am, yours is a foreign currency savings account. (B5)

The word 'sorry' is not really an apology. It's a technique or device for preparing the customer for some potential problem. In this way, the customer is not made to feel that she is the source of the problem.

Host

Let's continue to explore the further differences in the choice of words.

Video A

T: Alright. Oh, no, this is a foreign currency savings account.

C: But, surely you deal with foreign currency here too.
T: Why don't you say so first? The Foreign Exchange Department is upstairs. (A:4-6)

Video B

T: Alright. Oh, sorry Ma'am, yours is a foreign currency savings account.
C: Well, I thought you dealt with foreign currency here too.
T: No, I'am afraid not, it's on the second floor. You can take the lift to The Foreign Exchange Department upstairs. (B:5-7)

Again, how would you as a customer react? Let's analyze the words in more detail.

Text A only

C: But, surely you deal with foreign currency here too.
T: Why didn't you say so first? The Foreign Exchange Department is upstairs. (A:5-6)

Text B only

C: Well, I though you dealt with foreign currency here too.
T: No, I'm afraid not, it's on the second floor. You can take the lift to The Foreign Exchange Department upstairs. (B:5-7)

Look at Helen's remark. 'Why didn't you say so first?' Is this a real question? As a customer, you wouldn't give an answer, would you? That's because you would interpret this as an accusation, not a question at all. She sounds as if she's saying. 'You should know better than that.'

When Helen says 'The Foreign Exchange Department is upstairs.' she is not just stating a fact; rather she is giving a very impolite command, almost asking the customer to leave.

Now over to Addy.

Text B

C: Well, I thought you dealt with foreign currency here too.

T: No, I'm afraid not, it's on the second floor. You can take the lift to the Foreign Exchange Department upstairs. (B:6-7)

'No, I'm afraid not' is a polite way of giving a negative answer. But she immediately offers the solution - 'it's on the second floor' and gives detailed direction to go to the correct department upstairs. By giving direction she sounds helpful, positive and kind.

Addy's attitude is conveyed in the use of the word 'can'. 'You can take the lift to the Foreign Exchange Department upstairs'. Notice she doesn't say 'you should' or 'you had better take the lift up' which sound like 'you're supposed to take the lift up' but she makes a polite suggestion with 'you can take the lift to the second floor.' This is a way of suggesting alternatives.

You have seen how the modal verb 'can' is used to express meanings other than the ability to do something. Here are two more sentences expressing more or less the same meaning but they use other modal verbs. Can you identify the modals?

A
No, you must go to the Foreign Exchange Department. (A8)

B
Sorry, you still have to go to the Foreign Exchange Department. (B9)

I'm sure you've found the words which are 'must' and 'have to' Do they express the same meaning here?

A
No, you must go to the Foreign Exchange Department. (A8)

'Must' here is really expressing a command, like stating a regulation of the bank and not allowing for alternatives. Now listen for the other modal.

B
Sorry, you still have to go to the Foreign Exchange Department. (B9)

Addy's
'Have to', has a much more personal tone to it, especially when it is modified by 'still'. Because of the strong language used by Helen, the customer fights back by using overly aggressive language that she would not normally use.

Watch the customer's reaction here.

Video A

Look, lady, I've queued up here for half an hour already. Can't you help me? (A9)

Instead of asking for help, the customer is actually arguing with the teller and using slightly offensive language like 'look, lady'. She feels that Helen is unreasonable and doesn't understand her situation.

And now watch how the customer reacts to Addy.

Video B
Oh, I've queued here for so long already. Can I see your manager, please? (B10)

Although the customer is unhappy, she can see that the teller has tried her best to help her, although she still asks to see the manager. What do you think she'll complain about? Will she complain about Addy or the fact that she needs to go upstairs?

Let's see how Helen responds to the customer's complaint.

Video A

C: Look, lady, I've queued up here for half an hour already. Can't you help me?
T: What can I do?
C: Well, then can I see your manager, please? (A:9-11)

What possible messages are conveyed by Helen? What is the underlying message when she says. 'What can I do?' [What can I do? video flash repeat]

We have some suggestions but you will probably think of a few more.

'What can I do' really shows a lack of self-confidence.

1. Lack of confidence [screen text]

It may also suggest that she is evading responsibility.

2. EVASION of responsibility [screen text]

She's also turning business into a personal affair. She's taking it as a personal slight.

3. EXCESSIVE personal involvement [screen text]

And how would one feel about Helen as a person? She comes across as feeling extremely helpless.

4. Helplessness and incompetence [screen text]

This time what do you think the customer will complain about when she see the manager?

Video A

C: But I want my money in Hong Kong dollars.
T: No, you must go to the Foreign Exchange Department.
C: Look lady, I've queued up for half an hour already. Can't you help me?
T: What can I do?
C: Well, then can I see your manager, please?

I think you'll agree that she'll probably complain about Helen first.

Actually, Helen made the situation worse by using an inappropriate expression. Listen for it.

Video A

C: Well, then can I see your manager, please?
T: Then you wait.
C: OK, I'll wait. (A:11-13)

Which word was inappropriate? Listen to the 3 words again. Which word is inappropriate. It's stressed.

Sound and Text A

T: Then you wait. (A12)

By using the personal pronoun instead of addressing the customer with a form, for e.g. madam, she gives the impression of talking down to the person. It's almost like rudely pointing a finger at someone.

At this stage all good will of the customer relations has been destroyed.

And now compare Addy's handling of a similar situation.

Video B

T: Sorry, you still have to go to the Foreign Exchange Department.

C: Oh, I've queued here for so long already. Can I see your manager, please.

T: Alright, just a moment. (B:9-11)

Apart from choice of words, the way words are spoken is also important. Take a look at this sentence 'The Foreign Exchange Department is upstairs.' The words the two tellers use are quite similar.

Video B

It's on the second floor. You can take the lift to the Foreign Exchange Department upstairs. (B7)

Video A

The Foreign Exchange Department is upstairs. (A6)

Listen again, which words are stressed?

Video B

No, I'm afraid not, it's on the second floor. You can take the lift to the Foreign Exchange Department **upstairs**. (B7)

Video A

The Foreign Exchange Department is **upstairs**. (A6)

In both sentences the word upstairs is stressed but the way they are stressed is different. What exactly is the difference?

Listen to Addy again

Video B

It's on the second floor. You can take the lift to the Foreign Exchange Department **upstairs**. (B7)

Addy slightly stresses the word 'upstairs' in the sentence to indicate the location of the Foreign Exchange Department.

What is the message when Helen stresses 'upstairs' with such a high pitch?

Video A

The Foreign Exchange Department is **upstairs**. (A6)

She's really says two things:
1. Why on earth have you come to this counter?
2. Stop wasting my time and go upstairs.

Now let's see how the customer reacts to her.

Video A

T: The Foreign Exchange Department is upstairs.

C: But I want my money in Hong Kong dollars. (A:6-7)

The customer is really defending herself by stressing 'Hong Kong dollars'. She's stating the fact that she doesn't want other currency - like American dollars - and second, she's defending herself, showing that her request is perfectly reasonable. She's not unintelligent! Third, she's demanding her right to be served and refusing to leave as commanded by Helen. Let's watch them again.

Video A

C: But, surely you deal with foreign currency here too.
T: Why didn't you say so first? The Foreign Exchange Department is upstairs.
C: But I want my money in Hong Kong dollars. (A:5-7)

Conclusion

In this unit, we've again looked at how words affect customer relations and also how stress changes meaning in a sentence - intentionally or otherwise.

GIVE ME BACK MY PASSBOOK!

In this unit we will look at intonation patterns and the meanings they carry. Let's see how our tellers fare this time.

Dialogue B

11.	T:	Good morning.
2.	C:	Good morning. Yes, I'd like to close my account and transfer all my money to London, please.
3.	T:	Have you got an account there?
4.	C:	Yes, I have the passbook.
5.	T:	Do you have the number with you?
6.	C:	Yes, I have the passbook.
7.	T:	OK, I'll first cancel the transaction and then arrange a T.T. for you. Sorry, sir, this is a joint savings account. You need both signatures to make a withdrawal or to cancel it.
8.	C:	What do you mean? I thought I needed just one signature.
9.	T:	Yes, but only for withdrawals up to $15,000.
10.	C:	That's fine, just transfer $50,000
11.	T:	No, sorry, you can only transfer up to $15,000.
12.	C:	But you just said $50,000?
13.	T:	No, I meant 15, not 50 thousand.
14.	C:	Well, that's not enough. Um... Give me back my passbook.
15.	T:	Here you are.
16.	C:	Thank you.

Dialogue A

11.	T:	Yes.
2.	C:	I want to close my account and transfer all my money to London, please.
3.	T:	Have you got an account there?
4.	C:	Yes, I have an account at the Midland Bank.
5.	T:	Do you have the number with you?
6.	C:	Yes, I have the passbook.
7.	T:	Is it in your name?
8.	C:	Yes, it is.
9.	T:	What do you want - telegraphic transfer or money order?
10.	C:	I prefer a telegraphic transfer, please.
11.	T:	Alright, I'll close your account and then arrange a T.T. for you. Oh, no, this is a joint account

12. C: I know.
13. T: I need both of your signatures to cancel it.
14. C: What do you mean? I thought I just needed one signature.
15. T: Yes, but only for withdrawals up to $15,000.
16. C: Fine, just transfer $50,000.
17. T: No, I said 15, and 50 thousand.
18. C: $15,000 is no good. Give me back my passbook.

It wasn't exactly the most pleasant of endings, was it? The words used by the two tellers are almost identical, so the difference lies elsewhere.

Let's compare them now.

Video A
T: Have you got an account there? (A3)

Video B
T: Have you got an account there? (B3)

Video A
T: Do you have the number with you? (A5)

Video B
T: Do you have the number with you? (B5)

Did you hear a difference? What exactly was it? Listen for the difference as indicated.

Video A
T: Have you got an account there? (A3)

Video B
T: Have you got an account there? (B5)

Video A
T: Do you have the number with you? (A5)

Video B
T: Do you have the number with you? (B5)

Do you notice an intonation pattern in Helen's questions? Listen again and we will show you a line indicating the flow of Addy's intonation.

Video B3 Have you got an account there?

B5 Do you have the number with you?

Listen and see if you can visualise the sounds with help of this graph line.

Text B3 Have you got an account there?
[graph]

Let's do another one together.

Video B5 Do you have the number with you?

Now listen again and draw the line.

Do you have the number with you?

Now over to Helen, But I'm sure this time you're able to draw the lines by yourself. Listen carefully.

Video A3 Have you got an account there?

Were you able to draw the line? Check your graph as you listen again.

Video A3 Have you got an account there?

Here's some more practice.

Video A7 Is it in your name?

Was yours similar to this one?

Is it in your name?

Do you notice a pattern at all in her questions?

[1]

[2]

I'm sure you noticed the extreme rising tone towards the end of the questions. Now, it's true that most Yes - No questions rise somewhat at the end, but not to the same extent as Helen's.

If we compare Addy's and Helen's speech in graphic form, we see this.

repeat Sound B Have you got an account there?

Sound A Do you have the account number with you?

What is the effect of this extreme rise in intonation? It could mean she's casting doubt on the truth or accuracy of the customer's statement. Listen to this and imagine how you would feel and react to it?

Video A9 [up to what do you want?]

What would be your first reaction? How would you answer the question?

[repeat 3 times] video 9 [up to what do you want?]

The way Helen says, 'what do you want?' sounds as if she's saying, "Why are you here?" or "What is the point of your coming here?" Why do you keep bothering me?

Her intonation really misleads the customer. If you listen to the rest, she is actually asking the customer for his preference - that is, a T.T. or money order. So she is asking a question but it comes across like a statement - "You're a nuisance here."

Now, let's study another example of unintended meanings given by intonation.

Video A
T: Alright, I'll close your account and then arrange a T.T. for you. Oh, no, this is a joint account. (A 11)

Let's focus on this sentence first.

Video
Oh, no, this is a joint account.

What do you think the unintended message is?

Text and Sound
Oh, no, this a joint account.

Well, she's showing her surprise in quite an extreme form. Wouldn't you agree? And at the same time, it sounds like she's again accusing her customer of causing her trouble and being a nuisance. The underlying message is 'You should have

known that you need two signatures.' There is also the subtle implication that "You're trying to get away with taking out money without your wife's knowledge."

Her accusation really offends the customer and you can see how emotional he becomes. As a result, the transaction ends with bad feelings on both sides.

Video A

C: What do you mean? I thought I just needed one signature.
T: Yes, but only for withdrawals up to $15,000.
C: Fine, just transfer $50,000.
T: No, I said 15, not 50 thousand.
C: $15,000 is no good. Give me back my passbook. (A:14-18)

I'm sure you'll agree, the customer is really upset. He needn't have become so upset if Helen had handled him more thoughtfully. So, the same words can have various meanings. It depends a lot on how you say them.

THERE'S NOTHING I CAN DO

Host

In the last two units we have been looking at polite expressions, sentence stress and speed of speaking. In this unit we will look at a very different feature of communication. The importance of it is often underestimated. Yet it often speaks louder than words.

Let's watch the video first and see what kind of problems Addy and Helen encounter this time.

Video A

1 1.	C:	Excuse me, I want some help.
2.	T:	Yes.
3.	C:	The machine over there, the ETC machine's broken. I've put in my card and I've keyed in the amount of money but the silly machine is just saying 'out of service.'
4.	T:	Have you got your card back?
5.	C:	Yes, I just told you. Here's my card, I've got that, I've got the slip. What I haven't got is money.
6.	T:	But the computer is down. I will cancel the transaction for you.
7.	C:	No, I don't want you to cancel the transaction. I want the money.
8.	T:	If the transaction is cancelled, you won't get your money.
9.	C:	I need the money; I need the cash.
10 .	T:	Do you have your passbook with you? You can withdraw at the counter here.
11 .	C:	I've left the passbook at home. I've only got my card and I want to use the card to withdraw the money.
12.	T:	No, you can't.
13.	C:	Don't be silly, of course, anywhere I can, I can use my card to withdraw the money. I do it at home all the time.
14.	T:	There's nothing I can do about it.
15.	C:	Oh, this is silly, ah ...

Video B

1 1.	C:	Excuse me.
2.	T:	Yes, good morning.

3. C: Yes, look, can you help me, please? The ETC machine over there seems to be broken. I'm in a hurry, I've put my card in, I've keyed in the amount but all that happens is that it keeps flashing at me "out of service".
4. T: I see, did you get your card back?
5. C: Yes, here is the card, here's the advice, but no money.
6. T: Alright, well, actually sir, our computer is down at the moment, but don't worry, I'll cancel the transaction for you.
7. C: That's fine, but what about my money?
8. T: Well, if the transaction is cancelled, you won't get your money.
9. C: But I need the money, I'm shopping now, I have commitments, and I need the cash.
10. T: Well, do you have your passbook with you? You can withdraw at the counter here.
11. C: No, my passbook's at home. But can't I use the card?
12. T: Sorry, you can't.
13. C: But back home, I've often been able to just go to the counter, use the card and get money.
14. T: Sorry, this is the way it works in Hong Kong. Ah...

BODY LANGUAGE:

The customer gestures a lot with his hands. It's not just words that he uses to show his feelings; he's actually 'talking' with his body language. What does this tell us about his emotional state? Let's watch a part of it without any sound. What does his body language really say?

Video B NO SOUND

C: Excuse Me.
T: Yes, good morning.
C: Yes, look, can you help me, please? The ETC machine over there seems to be broken. I'm in a hurry, I've put my card in, I've keyed in the amount but all that happens is that it keeps flashing at me "out of service".
T: I see, did you get your card back?
C: Yes, here is the card, here's the advice, but no money. (B:1-5)

He actually gives several kinds of cues to get across his sense of urgency. What does this suggest to you?

Video B NO SOUND [up to hand push]

C: Excuse me.

The way he pushes the man aside shows his extreme impatience.

What about the next section?

Video B

C: Yes, look, can you help me, please? The ETC machine over there seems to be broken. I'm in a hurry, I've put my card in, I've keyed int he amount but all that happens is that it keeps flashing at me "out of service".

Did you notice the way he uses his hand gestures to indicate - first, frustration with the machine, second the way he emphatically hands over his card and his slip to Addy shows that he urgently wants Addy to help him. Third, watch this gesture.
[hands open] [two scenes]
What does that suggest to you? Does it suggest a normal working request? No, obviously he is dramatizing his frustration and asking for help.

In business transactions we interact with the whole person, not just with words. Of course, words are important, but they are only part of the message conveyed by the person. There's more to business than just doing business. You need to understand the whole person, which includes his feelings.

Let us look at how the customer shows his sense of urgency through his choice of words and the way he speaks. By now you are quite good at identifying the intentions behind the words.

What are the words the customer repeats in one way or another to show his urgency.

Sound and Text A

C: Excuse me, I want some help.
T: Yes.
C: The machine over there, the ETC machine's broken. I've put in my card and I've keyed in the amount of money but the silly machine is just saying 'out of service'.

T: Have you got your card back?
C: Yes, I just told you. Here's my card, I've got that, I've got the slip. What I haven't got is money. (A:1-5)

What are the word that are repeated?

C: Excuse me, I want some help.
T: Yes.
C: The **machine** over there, the **ETC machine's** broken. I've put in my card and I've keyed in the amount of money but the **silly machine** is just saying 'out of service'.
T: Have you got your card back?
C: Yes, I just told you. Here's my card, I've got that, I've got the slip. What I haven't got is money. (A:1-5)

Text A
Yes, I just told you. Here's my card, I've got **that**, I've got the slip. What I haven't got is money. (A5)

What does the word 'that' refer to?

[arrow Here's my card, I've got that,
<----------

Which word is repeated here and why is it repeated?

Text A only
C: Yes, I just told you. Here's my card, I've got that, I've got the slip. What I haven't got is **money**.
T: But the computer is down. I will cancel the transaction for you.
C: No, I don't want you to cancel the transaction. I want the **money**.
T: If the transaction is cancelled, you won't get your money.
C: I need the **money**; I need the cash. (A:5-9)

The reason is very obvious; money is uppermost in his mind.

These kinds of signals - verbal and non-verbal signals - cannot be ignored. The teller needs first of all to recognize the symbol and then also to respond to the signals appropriately.

Take a look now at how Addy handles the signal from the customer.

Video B

C: Excuse me.
T: Yes, good morning. (B:1-2)

Is she ignoring the customer? How does she use her body language to respond to the customer? Look at it again and watch specifically for Addy's body language.

Video B
C: Excuse me.
T: Yes, good morning. (B:1-2)

She leans forward slightly and gives him a warm smile to show her interest in his problem. What meanings are expressed by 'yes, good morning.'? **'Yes'**, means I'm paying attention and I'm here for you. **'Good morning'** has the effect of putting the customer at ease.

Watch the video again and look for the body language we've just pointed out. Also listen to the little encouraging remarks called 'fillers' that Addy uses.

Video B
C: Excuse me.
T: Yes, good morning.
C: Yes, look, can you help me, please? The ETC machine over there seems to be broken. I'm in a hurry, I've put my card in, I've keyed in the amount but all that happens is that it keeps flashing at me "out of service".
T: I see, did you get your card back? (B:1-4)

Did you hear Addy acknowledging the customer's problem with the little word 'right'? Afterwards she says 'I see', which again shows her understanding.

This immediately helps the customer to calm down. Listen again.

Video B
C: Yes, look, can you help me, please? The ETC machine over there seems to be broken. I'm in a hurry, I've put my card in, I've keyed in the amount but all that happens is that it keeps flashing at me "out of service".
T: I see, did you get your card back? (B3-4)

Let's watch the customer's non-verbal behaviour and see whether he is less nervous than before.

Video B NO SOUND

C: Yes, here is the card, here's the advice, but no money.
C: That's fine, but what about my money?
C: But I need the money, I'm shopping now, I have commitments, and I need the cash. (B:5,7,9)

His body language has showed down considerably, hasn't it? and he's even wearing a smile.

Listing to him talking.

Video B NO SOUND
T: But the computer is down. I will cancel the transaction for you.
C: No, I don't want you to cancel the transaction. I want the money.
T: If the transaction is cancelled, you won't get your money.
C: I need the money; I need the cash.
T: Do you have your passbook with you? You can withdraw at the counter here.
C: I've left my passbook at home. I've only got my card and I want to use the card to withdraw the money. (B:4-9)

The customer has not forgotten what he wants, that is, his money, but he's much more relaxed. As the conversation proceeds he is stuttering less and he's speaking more slowly. Did you notice how Addy speaks in a very relaxed manner, slowly but reassuringly and then the positive effect that this has on the customer? Addy also nods her head with a smile when she says 'You can withdraw at the counter here.' Let's look at them one more time.

Video B
T: But the computer is down. I will cancel the transaction for you.
C: No, I don't want you to cancel the transaction. I want the money.
T: I the transaction is cancelled, you won't get your money.
C: I need the money; I need the cash.
T: Do you have your passbook with you? You can withdraw at the counter here.
C: I've left my passbook at home. I've only got my card and I want to use the card to withdraw the money. (B:4-9)

Let's watch the rest of the transaction.

Video B

T: Well, do you have your passbook with you? You can withdraw at the counter here.
C: No, my passbook's at home. But can't I use the card?
T: Sorry, you can't.
C: But back home, I've often been able to just go to the counter, use the card and get money.
T: Sorry, this is the way it works in Hong Kong. Ah.. (B:10-14)

Did you notice that she said sorry twice? Is it just an apology? Or is it more? Actually, it's a form of polite refusal. Note especially the second time she says 'Sorry".

Video B

T: Sorry, this is the way it works in Hong Kong. Ah... (B14)

The way she says 'Sorry' with a laugh in her voice actually shows that she is taking sides with the customer. She's showing sympathy for his predicament.

Video B

T: Sorry, this is the way it works in Hong Kong. Ah... (B14)

Now, over to Helen.

There's nothing I can do about it. (A12)

Let's watch Helen's body language.

Video A

C: Excuse me, I want some help.
T: Yes.
C: The machine over there, the ETC machine's broken. I've put in my card and I've keyed in the amount of money but the silly machine is just saying 'out of service'.
T: Have you got your card back?
C: Yes, I just told you. Here's my card, I've got that, I've got the slip. What I haven't got is money.
T: But the computer is down. I will cancel the transaction for you.
C: No, I don't want you to cancel the transaction. I want the money.
T: If the transaction is cancelled, you won't get your money.

C: I need the money; I need the cash.
T: Do you have your passbook with you? You can withdraw at the counter here. (A:1-10)

Did you notice whether she was looking at he customer at the beginning of the transaction? Watch again

C: Excuse me, I want some help.
T: Yes. (A:1-2)

She was looking at the counter instead of at the customer. The absence of eye contact shows her indifference, her total lack of interest in the customer. How does she continue with her body language?

Video A

T: Have you got your card back? (A4)

The first time she looks at the customer without a smile and immediately looks down. The second time at the end of her question, 'Have you got your card back?' she looks up again but in a cool manner. Do you think this would reduce the customer's anxiety?

We'll see how she continues to show her disinterest with her body language.

Video A
T: But the computer is down. I will cancel the transaction for you. (A6)

She doesn't look at the customer until she has finished the first full sentence.

Video A

video	But the computer is down. (A6)	video	I will cancel the transaction for you.
[sub-title]	looks down	[sub-title]	looks up

Well, what does this kind of behaviour suggest? When she looks up and says "I will cancel the transaction for you" her gestures have turned the statement into a question. What is she really asking? Listen and see whether you can catch the underlying message.

Video A

T: But the computer is down. I will cancel the transaction for you. (A6)

She's really asking the customer with her body langauge whether he agrees with the cancellation. Do you think this is the best way to ask her question?

What is lacking in Helen is a little bit of reassurance like - 'Don't worry'. She could also show compassion with her body language, like giving a smile.

And now look at Helen's hand gestures and see what message she conveys with her hands.

Video A NO SOUND

T: But the computer is down. I will cancel the transaction for you. (A6)

What is the obvious message the customer would receive? The way she opens and drops her hands clearly indicates her unwillingness to take any further positive action. All she is willing to do is cancel the transaction. The customer feels that he is being pushed away. She just wants to finish with him.

Let's continue watching Helen's behaviour.

Video A

T: If the transaction is cancelled, you won't get your money. (A8)

This time she's looking at he customer, but do you think she's polite? She stares at him without a smile, so her face turns a statement of fact into an impolite refusal. The underlying message is 'I'm not going to do anything else for you' and the same message is reinforced in her next response.

Video A

C: I need the money; I need the cash.

T: Do you have your passbook with you? You can withdraw at the counter here. (A:9-10)

The way she waves her pen really shows her impatience and disinterest. Let's see whether her behaviour improves in her next performance.

Video A

C: I've left my passbook at home. I've only got my card

and I want to use the card to withdraw the money.
T: No, you can't. (A:11-12)

Her abrupt answer of "no, you can't," is made worse by the way she shakes her head. The customer really feels that she has no sympathy at all for him and he, in turn, responds angrily. The words 'No, you can't' - unaccompanied by any kind of an apology - simply sound like a flat refusal. To the customer it comes across as a personal refusal. It's not just a bank policy. The customer feels that she is refusing him permission.

Video A
C: Don't be silly, of course, anywhere I can, I can use my card to withdraw the money. I do it at home all the time.
T: There's nothing I can do about it.
C: Oh, this is silly, ah... (A:13-15)

Let us focus on Helen's final response.

Video A
T: There's nothing I can do about it. (A14)

What are the messages contained in this statement?

[flash A14 3 times]

The first message is a flat refusal to continue serving him.
1. Refusal to serve

Another message is that she is fed up with him.
2. Impatience

She is angry with him and inferring it's time for him to leave.
3. Anger and abrupt ending

But the customer could hear yet another message which is that Helen is totally incapable.
4. Incompetence of teller

A possible fifth message might be that the bank is inefficient. This would obviously affect the reputation of the bank.
5. Inefficiency of bank

Let's hear the last remark of the customer. Do you think he's going to be telling his friends about this wonderful bank?

Video A

T: There's nothing I can do about it.

C: Oh, this is silly, ah ... (A:14-15)

Helen's main problem is her lack of expression. She comes across as an uninvolved, uninterested person because she doesn't use enough body language and what little she does use is inappropriate.

So in this unit we have looked at how the non-verbal language can speak louder than words. It can have the effect of actually changing the meaning of the words - like turning a statement into a question or turning a statement into a command or a refusal.

Appendix II

Stages in Video Production

1) Brainstorming and identification of:
   - video content (scenes)
   - language points to be exploited

2) Proposal

3) Discussion with technology experts:
   - instructional design
   - cost
   - preliminary implementation schedule

4) Outline of script

5) Script writing

6) Script approved by technology experts

7) Production plan and shooting itinerary

8) Filming

9) Post production
   - screening of footage
   - insertion of language points

10) Completion of video

11) Writing of accompanying tasks

12) Piloting of video and materials

13) Promotional design